

# A Helpful Page for Practical Housekeepers.

## Latest Ideas in World of Fashion

Narrow embroidered collars of fine lingerie material, such as were fashionable upon the bolero coats last summer, are here again in great quantities, and the hand-made specimens are often exquisitely beautiful. Turn back cuffs for elbow sleeves are offered in suite with some of these collars, but the sleeve finish is such an uncertain quantity to-day that a cuff is not always practicable and a majority of the hand-made collars are made separately without accompanying cuffs. Chemisettes and gimpes of all shapes are more in demand than ever and may be bought at any price from 50 cents to \$50, according as they are coarse and machine made or of cobweb fineness and enriched with real lace and hand work. Under sleeves to match accompanying some of the chemisettes, for there are many women who will not wear short sleeves, for all fashion's mandate, and sometimes instead of a close fitting undersleeves deep turnover cuffs to match the gimpes are a part of the set.

The turnover lingerie collar has not been put aside, but it is not so universally worn as it was at one time and the touch of becoming white at the throat is supplied by a little chemisette quite as often as by the turnover collar, if not more often, yet the wrists still require a white cuff if the sleeve is long.

Turndown embroidered collars of fine linen, shaped like the stiff linen collars of long worn, are very modish and the smart thing to wear with one is either a plaited rabat of fine lawn and lace or a little lingerie tie two or three inches wide and scalloped and embroidered around the edges or scalloped and finished by a very narrow frill of real Valenciennes. This tie is just long enough to make a little bow, and, of course, needs laundering or at least pressing each time

it is tied, but is particularly dainty and feminine.

By the yard all-overs, combining lace and embroidery in most attractive arrangements, are many among the new trimmings, and some of these will make very lovely blouses, with shallow gimpes, collar and cuffs of lace corresponding to that included in the all-over material. Here again, one finds much cluny, and Valenciennes are combined with the embroidery.

The abundance of very fine tucks entering into all the fine lingerie frocks and blouses is a noticeable thing this season, with great skill, particularly in connection with the sleeve shaping. The short sleeve is the one most in evidence, but as the season advances more long sleeves appear, and the chances are that women to whom short sleeves are not becoming or for whom long sleeves are an extravagance will find plenty of long sleeved blouses, dainty and pretty enough to satisfy them.

Crossing bands or folds whose ends fasten to a high girde are features of many of the French blouses. An example of this mode makes an excellent use of deeply scalloped lace, which lies back over the crossing revers or folds of satin and forms the lower part of the short sleeve puff, the scallops running up into the upper part of the sleeve.

Bands of rather heavy lace, such as cluny and embroidered batiste set together, running vertically, form some fine blouses whose little transparent gimpes are, of course, of fine lace and mousseline, and other blouses of laces and have large motifs of embroidered batiste for trimmings.

The new all-over laces, embroideries and lace and embroidery combinations suggest exquisite blouses and the new embroidered lingerie blouse patterns are beautiful beyond description.

## TWO ATTRACTIVE GOWNS FOR SUMMER



### AN EARLY SUGGESTION FOR THE GRADUATE.

With the passing of Easter, the mind of the youthful maid will be centered upon that very important frock—the one she will wear on Commencement Day. Here is a charming model, within the reach of almost every girl's purse. White Persian lawn is the fabric employed, and three deep ruffles on skirt are headed by a band of Valenciennes lace insertion. The blouse has a V front formed of puffings of lawn and insertion, bordered on each side with a ruffle of Valenciennes lace. A band of insertion is set in the front pieces, and the short band of sleeves have a ruffle of lace over shoulders and at elbow. Soft white satin ribbon makes the girde.

### FOR SPRING DANCES.

This pretty frock is an ideal model for spring dances. Any of the soft, silky materials or thin summer gowns may be used with equal good effect. In this case a delicate shade of lilac messaline is used, and the skirt, of full circular type, is finished at bottom with three deep tucks, and small tucks confine the fullness over hips.

The bodice has a low cut, square neck, filled in with a guimpe of white embroidered mousseline, which also makes the puffed sleeves. A unique girde of the material fastens in back, and in front is held in place with a buckle of brilliants.

## Our Shakespeare Contest.

While the editor of the Woman's Page and the contributors to the Shakespeare contest have been enjoying springtime looking out from the pages of the great poet, whose birthday anniversary comes in April, the crowning April feast has come and gone, and from the gray shadows of Lent, we have seen the brightness and the beauty of Easteride.

Shakespeare's birthday falls on April 23rd and that will be to-morrow. One can imagine, in looking back through the centuries, that the sun shone his brightest and that the flowers bloomed their loveliest to do honor to such an auspicious natal day.

We, of the twentieth century, pay our homage to the April poet by seeking to know him better through his April fancies, and some of the most beautiful of these are found in "A Winter's Tale."

### April Questions—A Winter's Tale.

1. What is the dramatic purpose in Act I, "Winter's Tale," of the conversation between Archidamus and Camillo?
2. What is the function of an "aside," or soliloquy, in Shakespearean drama?
3. What proposal does Leontes make to Camillo, respecting Polixenes in Act I, and was this proposal in harmony with the time in which the action of the drama takes place?
4. When does the action of the play begin?
5. What is the mental and emotional condition of Leontes, as revealed in Act II, by his statement of his purpose in consulting the oracle at Delphos?
6. Is Paulina Shakespeare's creation, and what is one of her dramatic functions?
7. What traits of character does she reveal?
8. What dramatic purpose of the close in Act II?
9. What purpose has Shakespeare in bringing to a close the life of Leontes' son in Act III?
10. What traits of Hermione are revealed by her trial?
11. Is the death of Antigonus, as described in Act III, in accord with "poetic justice"?
12. What is "poetic justice"?
13. What does Chorus say about the flight of time between Acts III and IV? What changes does Time describe in Leontes, Florizel and Perdita?
14. Is Autolycus an original creation with Shakespeare?
15. What did Tennyson say of the following repartee between Perdita and Florizel? "Your hand, my Perdita, so turtles pair; That never mean to part." Perdita—"I'll swear for 'em."
16. Why does Shakespeare introduce impediments to the progress of the love affair between Florizel and Perdita?
17. Why, in Act V, does Shakespeare make Paulina oppose Leontes' remarriage?
18. Why does he, in Act V, convey information respecting Perdita, by means of narration and not by action?
19. What mistakes has Shakespeare made in this play?
20. Why did Shakespeare so err?

## Pictorial Series in April Bazar

Emblematic of the Different Stages of Woman's Life.

A series of pictures, drawn by Walter Tittle, in the April issue of Harper's Bazar, are strikingly emblematic of different stages in the life of woman, and, as such, deserve the interest they excite. The series is called "In Days of Grandmama" and grandmama must have been a Virginia girl, for the second picture is drawn of her gowned in 1820 fashion, her curling hair crowned with flowers, and a happy smile parting her lips as she leads in dance, the Virginia reel, and passes under the arch that grandpapa-to-be's hands help her form.

The next picture shows grandmama seated at the festal board, after the dance. The host is addressing her in the courtly language of compliment. She looks at him and grandpapa-to-be looks at her. Afterwards, in the series of five, there is grandmama sitting in a sweeping cross-country chase; grandpapa kneeling before great-grandpapa and great-grandmama on her wedding eve, and last of all, grandmama, in the sheeny folds of wedding gown and veil, with bridal roses about her, awaiting the coming of grandpapa-to-be, transformed into grandpapa.

To the reader between the lines the pictures suggest many scenes pleasing to the imagination, for they are comprehensive in their scope. The first picture of all gives the clue to the others. In it, a beautiful girl of the twentieth century, representing the type of former generations, of ancestresses, is being told the story of how life went on "In Days of Grandmama," by an antique dame, wearing a spowse-cap and folded kerchief of spotless lawn, the accessories in dress of the gentleman who realized what fashion rightly belongs to daintiness and picturesque old age, and is not afraid to lay claim to it. The likeness between the dame and the winsome figure of the girl in the subsequent series, makes its own sufficient explanation.

Oh, those by-gone days! How full of color and life and meriment they were! One looks through the dame's eyes and can almost hear the merry strains that the violin sing when the couples swing into line for the Virginia reel.

One can almost see the polished floor of the ball room and smell the fragrance of the flowers that adorn it. The grand dame's eyes grow bright and sparkling again, and her voice is vibrating with animation as the incidents of the ball and of the festal supper afterwards, with the wassail bowl brought in, and the toast drunk to Beauty's eyes, come back and crowd her mind with realities, belonging to the dear and happy scenes of her youth.

From the story of the ball, she passes easily to the story of the cross-country hunt where, as on her chestnut, she and her gallant young lover on his iron-grey steed, keep far to front, taking the fences in their way and feeling the thrill of the music furnished by the hounds, the exhilaration of the onward rush through the crisp, cool air and the awakening sense of companionship in their nearness, their gallantry and in their mutual attraction, the one for the other.

written by living actors "In the Day of Grandmama."

### A Great Mistake.

One of the greatest mistakes mothers make in teaching the little girls to sew is to give them something old and ugly to begin on, instead of giving the right start by pleasing the eyes of the little maidens with bright colors and things they can enjoy. To make a child sew carpet rags or hem old bits of table linen for dish towels may be economy in one way, but it is poor judgment, since most children hate common things and are for dolls' clothes or something entirely beyond their scope. It is useless to promise that they shall do the other work as soon as they learn, for to children a day is as a year, and they soon think it does not pay to try, for they will always be at the faded, homely bits of goods.

A mother who has succeeded very well with her daughters in the home sewing school, started each one on a small dolly, in spite of the ridicule of friends. After the tired workers were safe in bed she picked out the most glaring stitches and carefully helped along to encourage the children. By this means the work did not drag, and each child has a pucky piece of fancy work tucked away among her treasures as her first sewing. After the dolly came a doll's apron and various garments for the small mother's charge, so

that everything was a delight, rather than a duty. The mother never punished her daughters by making them sit down with their needles when naughty, and always brought out her own work as if she enjoyed doing it. After a few years the girls naturally took up the work of mending their own clothes, helping with the darning and teaching the little ones in turn. Occasionally the mother offered a little prize for good work or paid for help with the stocking darning, if the interest flagged, but on the whole the girls enjoyed every lesson.—H. R.

## Poet's Corner

### FAIR APRIL GAVE A POET.

William Shakespeare, Born at Stratford-on-Avon, April

Under the above title and heading, Miss Norma K. Bright, editor of Book News, has written the following charming poem for the April issue of her magazine. It is introduced here as being most appropriate and because contributors to the Shakespeare contest will be interested in it.

Fairies from ev'ry bud and bloom did pour,  
Titania and Puck and many more;  
They gathered them within a cool, dim glen,  
There to decide the destinies of men.  
This was the Spring, and April now was due,  
Up from the South her herald swallows flew;  
Soon in their midst the queenly maiden stood,  
In rainbow gown and bright-flowered hood.  
But ere begin the frolic and the dance,  
Young April, with the smile and sunny glance,  
Announces her request unto the earth,  
And names her present as a poet's birth.  
Each year, when April comes along with Spring,  
When flowers rise and birds begin to sing,  
One priceless gift to the glad world is made,  
While homage of that world at April's feet is laid.  
And every fairy in the little band,  
In giving of the gift must have a hand.  
So now the mischievous-maker, Puck, the sprite,  
Who chases timid moths on starry night,  
And tumbles tiny bellies in hidden nooks,  
Then loudly laughs to see the frightened looks—  
Puck, to the poet whom fair April gave,  
Presented meed of wit—Titania's grave.  
The queen of fairies, dainty, gold-haired sage;  
Whose beck all fairness lovingly obey,  
A wondrous fancy proffered for her share,  
Imagination rich and visions fair,  
Each of the others now a quality did add,  
Ah, Poet ne'er before such riches had,  
And for the poet's home they chose a place—  
Fair England—land of Saxons' sturdy race—  
There might the singer drink full deep the stream  
Of inspiration; there might dreamer  
Those dreams that Nature in her bounteous moods  
Does prefer in the glories of her fragrant woods.

—NORMA K. BRIGHT.

### Thin and Muscular.

It seems to be the one idea of every society woman to see how thin and how muscular she can become. Another fad, which originated in the South last winter, and which promises to become almost as popular in the North this summer, is rowing. At several of the fashionable resorts rowing clubs have been formed, with a president and treasurer. Annual dues will have to be paid, and the money spent on keeping the boats in order. In Florida last winter there were several

rowing clubs. The women get themselves up most attractively in rowing costumes, which consist of a flannel skirt and shirt, low collar and their sleeves rolled up to the elbow. They row for an hour or two in the morning, and then refresh themselves with a plunge. Rowing considered one of the healthiest forms of exercise when done in moderation. It gives you muscle and reduces weight almost as quickly as the more violent forms of exercise.—Patty de Peyster.

## Latest Dictum in Styles

Suesine Silk a Successful Innovation.  
The Secret of Harmonious Dressing.

The fashions of the moment possess so many variations diverse and subtle, which lend themselves freely to our characteristic American individualities, that it is almost impossible for any one but the well initiated to realize what makes up the harmonious whole—the

for gowns for every occasion, and Suesine is a conspicuous silk in all the shops, as well as in the costumes emerging daily from our most fashionable modistes for midday's summer wear. For the closely draped bodices in vogue now it is an ideal material, because of its characteristic suppleness. Suesine silk of an



something that makes one woman look much better dressed than another and gives the fashions of the present day their finished appearance.

To begin with, the color question is carefully studied out. Either everything is in one tone, or there is some contrast introduced so cleverly as not to make any discordant note, but rather to emphasize and bring out any good point that may exist. Trimmings are elaborate, but they, too, harmonize with the gown and either make or mar it.

The skirts of street frocks are unquestionably less voluminous than they were used to be, and in some instances they are, in a vast majority of the best models, smooth fitting over the hips, and, though they flare considerably, and the flare begins considerably below the hip curve, there is nothing extreme in the general outline.

The bolero retains so firm a foothold that it would take a general revolution in fashion to oust it, and the revolution is highly improbable.

Silk remains the most popular fabric

exquisite shade of lilac was the fabric selected for the chic, softly flowing model of my illustration, and expresses a type of bouffant that appeals to the woman of taste. Suesine silk is one of the most successful innovations in that it is inexpensive, being composed of a skillful combination of silk and cotton, which lends to it all the effectiveness of the finest silk, while placing it within the purse limit of her whose wardrobe allowance is moderate.

The millinery of 1906 is not unlike the style of 1896, when a woman's hat almost covered her forehead; but the effect sought for the new season is not to conceal the forehead, since the hat is too tiny for that. As much of the front hair is in evidence as ever, for the whole sets almost on top of the head. The tilt forward is only the effect of the high band.

Straw is a popular material for spring hats, also chip and fine crim, while all lace and all-mousseline hats are carrying the day for dressy functions.

ALFRED MARNE.

## QUERIES AND ANSWERS.

Query: Where is the Emperor Napoleon I. buried.

A. M. H.  
Answer: "Directly beneath the gilded dome of the Invalides, in Paris, is the crypt which holds the porphyry monolith, in which repose the remains of Napoleon. As one glances from the high altar near

the tomb to the magnificent frescoes adorning the walls, the picture is a glorious one of the tomb and faded faces; one feels that this is art's supreme effort to make the resting place of the warrior at once the most beautiful and the most majestic tomb that has ever been reared to a mortal.

Query: Where are the lines, "United we stand—divided we fall," found?

G. C. M.  
Answer: In "The Flag of Our Union," by George P. Morris, where the following verse may be read:  
"A song for our banner! The watchword recall."

Which gave the Republic her station; United we stand; divided we fall; It made and preserves us a nation.

Query: Is it known whether Cleopatra, Queen of Egypt, was a woman of accomplishments and education, as well as a woman of great beauty?

P. W. S.  
Answer: Plutarch, in describing her has said that "It was a pleasure merely to hear the sound of her voice, with which she played an instrument of many strings, she could pass from one language to another, so that there were few of the barbarian nations that she answered by an interpreter. In most of them she spoke herself as to the Egyptians, she was an Arabian, Syriac, Median, Parthian, and many others, whose language she had learned."

Query: What was the maiden family name of the late Queen Victoria, of England, and what was her family name after her marriage.

E. P. A.  
Answer—Mrs. Victoria, before her marriage, Miss Aton von Este. She was descended, as were the other members of the House of Brunswick-Luneburg and Hannover, from Aton, Margrave of Este, King Edward VII., the son of Prince Albert of Saxe-Coburg, has naturally his father's family name. Descended from the Wettins, a line founded in the twelfth century, Albert's name was Wettin and Victoria, after her marriage, was Mrs. Wettin.

Query—Will you publish the names of the officers of the United Daughters of the Confederacy and state when the organization was founded?

—R. G. B.  
Answer—Mrs. Elizabeth George Henderson, of Greenwood, Miss., president; Mrs. Alfred Hunter Voorhees, of San Francisco, Cal., first vice-president; Mrs. D. A. S. Vaught, of New Orleans, second vice-president; Mrs. John P. Hickman, of Nashville, recording secretary; Mrs. Anne W. Hapley, of St. Louis, corresponding secretary; Mrs. James V. Leigh, of Norfolk, Va., treasurer.

Query—What English poet was known as "The Cumberland Poet"?

—C. G. M.  
Answer—William Wordsworth, was known as "The Cumberland Poet."

Query—What man of letters was known as "Alexander the Corrector"?

—M. P. W.  
Answer—Alexander Cruden, author of the "Concordance to the Bible," for many years a corrector of the press in London. He believed himself to be divinely inspired to correct the morals and manners of the world.

Query—What day of the year is known as "St. Tib's Eve"?

—R. C. M.  
Answer—"No day." St. Tib's is a corruption of St. Tibes. There is no such saint in the calendar; therefore St. Tib's eve falls neither before nor after New Year.

Query—What was the name of the original of Byron's "Maid of Athens"?

Answer—Her name was Theresa Macri.



CHIC WALKING COSTUME.

The Oriental silks are assuming considerable prominence, and there are several new weaves of the class broadly known as pongee, some of the prettiest having formal woven designs in self color. Birmingham and Ralah are well to the front, and all of these silks take the dyes better than ever before and turned out remarkably soft and beautiful line of colors.

Here we show a walking costume of Alice blue Burlington, a plain, flaring skirt of many gores. The little jacket is perfectly plain, save a band of ribbon velvet a shade darker than the silk, bordering all around. This is also used for the tiny strappings on each side, which are fastened down with small silver buttons. The stylish bit of calhvery accompanying this set up is a short brimmed straw sailor, exactly matching in color, with two white cock plumes on left side and a band of self tone velvet around crown.